

\$2.00 A YEAR; FOREIGN, \$2.40

SEMI-MONTHLY
[Monthly, June to September, inclusive]

JAN 8 1930
15 CENTS A COPY

The ART DIGEST

Publication
and Editorial Offices
Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume II

Hopewell, New Jersey, Mid-December, 1927

Number 6

For Shakespeare



Detail of Shakespeare memorial, by A. Stirling Calder.

A. Stirling Calder has executed a Shakespeare memorial for Philadelphia which will probably be dedicated on the anniversary of the poet's birth, April 23. It is to adorn the space before the new public library in Logan Circle, and will be erected under the direction of the Fairmount Park Art Association.

Simplicity and beauty, ornateness and noble dignity mark the work. Out of all the great number of characters conceived by Shakespeare, two have been selected as best expressive of his genius—Hamlet and Touchstone. These two, done in heroic size in Pennsylvania black granite, will top the pedestal. Hamlet, lost in tragic musings, is seated in a chair, and is the more prominent figure, while at his feet, with legs hanging carelessly over the edge of the pedestal, is the fool, with cap and bells, his lips parted in mirth, and in one hand the bauble bearing the head of Punchinello.

If, as Michaelangelo has said, art is the elimination of the superfluous, this group of two deserves consideration as a supreme example. All the tragedy, all the comedy in the world of Shakespearean drama are epitomized by the faces and the attitudes of the pair of figures.

The artist has also designed, to adorn the supporting wing of the pedestal, near the top, and at the right of the figures, a medallion of Shakespeare's head, and for the opposite side a medallion of Mary Fitton, reputed

Le Nain Masterpiece Slashed in Louvre



"The Family Gathering," by Louis Le Nain.

to be the "dark lady" of the sonnets. But it now seems probable that these will be eliminated, and the surmounting figures allowed to tell the whole story.

Chaliapine's Son

Boris Chaliapine, eldest son of Feodor Chaliapine, the famous Russian singer, has become an artist, and, judging from a page of his pictures reproduced in the London *Sphere*, is destined to gather some fame of his own. Born in Moscow in 1904, he began to draw at the age of four. Later he pursued his studies under Arkipof and Kardovsky, always encouraged by his mother, a former ballerina of Italy.

The four pictures reproduced in the *Sphere* are incisive and realistic, being typical of the new Russian school that has become familiar since the war. They are Slavic in theme, such as "Russian Peasants Drinking Tea" and "Russian Gypsies Bargaining over a Horse."

Acquires Daumier Drawings

The Metropolitan Museum of Art has added to its notable collection of Daumier drawings two that were acquired in the Bureau sale in Paris last May—an inimitable "Don Quixote and Sancho" and "A Clown," which is so remarkable that the Museum reproduces it on the cover page of its December *Bulletin*.

The painting reproduced above, the famous "Family Gathering" by Louis Le Nain, one of the most beautiful examples of sixteenth century French art and one of the treasures of the Louvre, was slashed to pieces on a recent Sunday by a butcher named Latreille.

This man, out of work and hungry, with a huge knife concealed under his coat, entered the Louvre on a Sunday, when entrance is free. Perhaps because he was hungry he chose to cut to pieces a picture showing men eating. He had finished his work of destruction before guards could reach him. He did not resist arrest, but stated he had committed the deed in order to get food and shelter by a prison sentence. While no set value can be placed on such a work of art as this of Le Nain's, it was estimated to be worth 1,000,000 francs, which makes the butcher's dinner in prison probably the highest price ever paid for a meal.

The painting hung in Salle 12 of the Louvre. In the clearness and beauty of expression of the peasants it was a particularly fine example of Louis Le Nain's work. The painter was one of three brothers who are famous figures in French art, their work being distinct from the rest of the French school of their time. In their day, when French art tended more and more to the classical, the three brothers kept to painting familiar scenes of common people and peasants.

FOUR TIMES THE CIRCULATION OF ANY OTHER WEEKLY OR SEMI-MONTHLY AMERICAN ART PERIODICAL

A Significant Gift

Especial significance attaches to the action of the General Education Board of New York in giving \$350,000 toward the providing of an important series of period interiors for the new Philadelphia Museum contingent on the raising of \$650,000 more by public subscription. It is the first time that the board has ever included an art museum in its range of activity. Readers of THE ART DIGEST are familiar with the museum's plan for forty rooms each to represent in itself and in its contents a definite stage in art history. It is planned to raise \$1,500,000 from the residents of Philadelphia.

William M. Elkins for the trustees of the Pennsylvania Museum, which is custodian of the art treasures of the city of Philadelphia and whose collections will be removed to the new Philadelphia Museum, announced that many of the period rooms desired had been found in Europe, a search having been under way for some time. These interiors will offer a visual history of the evolution of art.

"The General Education Board," said Mr. Elkins' statement, "in considering a gift for the new museum, found after long research that the period plan of arrangement is probably the best method of eliminating the fatigue and the confusion that result when the ordinary visitor is admitted to roam at will among the entire collections of a museum."

Mr. Elkins calls the gift "unprecedented in America" and an "astonishing endorsement" of the plans of the Philadelphia Museum.

Tuxen Passes Away

In its last issue, in treating of the Danish exhibition at the Brooklyn Museum, THE ART DIGEST said it began with the Kroyer and Tuxen school. Now word comes from Copenhagen that Lauritz Tuxen, pioneer Danish painter, is dead at the age of 74.

Tuxen was the last of the group of notable Danish painters, Kroyer, Anker, and Locker, who spent part of their lives in Skaw and first created its reputation. As a pupil of Bonnat, Tuxen began his artistic career in rather a revolutionary experimental spirit, but ultimately became a painter of portraits, and especially of court ceremonials. Besides his Danish subjects he painted Queen Victoria and her family, and the Coronation of King Edward. Tuxen exercised great influence as a teacher.

Prize Winners at Springfield

At the ninth special exhibition of the Springfield (Mass.) Art League, just closed, these awards were made: Landscape prize, "When Drifts Melt Fast," Robert Strong Woodward; portrait prize, "Polly in Pink," Marie Danforth Page; Woman's Club prize for the best work by a local woman, "Portrait of William Barri Kirkham," Alice Barri Tufts; honorable mentions, Antony Thieme, Susan Ricker Knox, Edith K. Nagler, Ruth Haviland Sutton.

McPherson's Annual Exhibition

McPherson, Kan., is now holding its annual exhibition at Smalley's. It is the largest display of art ever seen in Kansas and fills six galleries. One room is given to the Sahara paintings of Oscar Jacobson, another to Albert Krehbiel and a third to the work of Birger Sandzen.

The South's Annual

Nashville will not have its Parthenon equipped for exhibition purposes in time, so the Southern States Art League has decided to hold its convention and eighth annual exhibition in Birmingham, Ala. This city has a large new art gallery just completed in the Public Library building, where a great room, 84 by 38 feet, illuminated by skylights, will be available for the main section of the show, with two smaller galleries for water colors and prints.

The convention will be held on April 6 and 7, and the exhibition will remain open for the rest of the month. Circulars will be ready in January, giving the rules of the exhibition.

William Woodward, president of the League, has appointed J. W. Donnelly, president of the Birmingham Public Library Board, to be chairman of the convention committee.

An Indiana Success

Richmond, Ind., has an art tradition which many an older community on the Atlantic seaboard cannot match. For more than a century artists have lived and worked there. It was a recognized art community back in the 30's, and in the 60's Marcus Mote, one of its early artists, conducted a school of painting, drawing and design with day and evening classes. The Richmond Art Club was formed in the 70's, and in the 80's Florence Chandlee was the leader, and J. E. Bundy had come to conduct the art department of Earlham College.

It is not to be wondered, therefore, that 9,000 persons visited the third annual winter exhibition of the Palette Club, just closed, and that 71 items out of the 300 exhibited found purchasers, including 23 pictures.

Among the artists whose work won the praise of the local critics were George H. Baker, John Elwood Bundy, John King, Lawrence McConaha and Maude Kaufman Eggemeyer, Mrs. J. E. Cathell and Elmira Kempton.

Portrait Painter Bankrupt

Alfred Everitt Orr, American portrait painter, who took over John S. Sargent's studio in Chelsea, London, after his death, has been adjudged a bankrupt. The fact that he spent nearly \$15,000 in refurnishing the studio and house, and began to entertain freely, disjoined his affairs and he fell into the hands of money lenders. Ill health in the last year, he asserted, had kept him from completing several portrait commissions.

Mr. Orr's liabilities were listed at £5,582, and his assets £2,864. An administrator was appointed.

A Westinghouse Monument

Daniel Chester French has been commissioned to create a monument to George H. Westinghouse, inventor, for a public park in Pittsburgh. The central feature will be a medallion of the subject, supported by two more or less allegorical figures, with the figure of a student in front, regarding the master. All will be in bronze. The architect is Henry Hornbostel.

Death of John Muirhead

John Muirhead, eminent British landscape painter, is dead. He was the son of John Muirhead, of Edinburgh, Scottish architect, and exhibited his first pictures in 1881.

Van Gogh Retrospect

Brussels is holding a retrospective exhibition of the works of Vincent Van Gogh. It is the first Van Gogh exhibition in Belgium since 1891, when a memorial show was held. Although the artist passed part of his career in Belgium, no museum there owns an example of his work. The present exhibition, consisting of 150 paintings and drawings, is drawn mainly from the collection of Madame Kroeller of The Hague.

"The entire artistic development of the painter is strikingly illustrated by these works, which are arranged chronologically in three rooms," says the *Christian Science Monitor*. "As one enters the exposition, he sees the first, rough, awkward drawings of the painter who sketched the women and men of the mining region or the Dutch peasants and weavers in his home town. Those were the days when Vincent Van Gogh taught himself the technique of drawing. (The director of the art institute of Antwerp had dismissed him for 'lack of ability'). Numerous paintings of the second period, the year of study in The Hague, are done in dark greens and grays, and show finish of design; but they are somber, like the northern sky under which they originated.

"Van Gogh's acquaintance with the French Impressionists, his years of study in Paris, resulted in the paintings which are seen in the second room. His palette acquires the reds, the yellows, and that profound blue which is peculiar to him. There is a certain neatness of outline in the paintings of this period that may be attributed to the influence of Japanese paintings which Van Gogh saw and studied in Paris.

"And then the visitor sees the third room: the climax of Vincent Van Gogh's art, his paintings of Provence. The southern sunshine vibrates in all these pictures; the very landscape seems to flame; trees, plants, the stones of the road, all seem to tremble in the warm atmosphere as though set afire by the sun. In this room are the wonderful portraits of southern types, the famous French mail carrier with a blond beard, in a blue uniform; and here is also the delightful masterpiece, 'The Bridge of Arles,' a symphony in blue.

"A pioneer, a leader, a genius—these are definitely the impressions one carries away from this Van Gogh retrospect. All modern 'neo-impressionism' seems second hand, when one has stood before the life work of Vincent Van Gogh. It is as though nothing new had been done—with the exception, perhaps, of a closer study of volume—since the days of 1890 when Van Gogh ceased to work."

Prof. Pope's Landscapes

Prof. Arthur Pope of Harvard University, author of "Tone Relations in Painting," is holding a large exhibition of his landscapes at the Worcester Museum until Dec. 24. Later the collection will be shown at the Fogg Art Museum, Harvard. Harmonious color, according to the critics, is its dominant quality.

Especial interest attaches to the series painted last summer in the Alps, which constitute his fullest color expression and most convincing draughtsmanship. There are also shown an earlier series done in the White Mountains, and a number of brilliant bits of color gathered from the Scotch heather, Cape Cod in autumn and the sea off Naushon Island.

The Independents

America's original "no jury, no prizes" art organization, the Society of Independent Artists, has just announced its twelfth annual exhibition, which will be held at the Waldorf-Astoria Hotel, New York, from March 9 to April 1. This "largest annual showing of American art and the most largely attended" is open to every member of the society, and anyone may be a member by remitting \$6.00 to the treasurer, Walter Pach, at 1947 Broadway, before the closing date, Feb. 1.

Painters may exhibit two paintings or graphic works, provided neither is over 32 inches in width or height, including frames. In the case where pictures are more than 32 inches, one painting only can be exhibited. Sculptors may exhibit four pieces and must furnish pedestals or bases for their work. Painters working in two mediums (as painting and sculpture, or oils and water colors) may reserve extra space upon the payment of a double membership fee.

In order that members outside of New York may feel that they are in contact with the society, the following representatives have been appointed and will give any information desired by the members: Boston, J. Randolph Brown, 168 Dartmouth St.; Chicago, Fred Biesel, 7612 Coles Ave.; Kansas City, Austin Ketcham, 2831 Harrison St.; Los Angeles, Martin J. Jackson, 444 Bradbury Building; San Francisco, Lucien Labaudt, 520 Sutter St.; Philadelphia, Franz Lesshaft, 1020 Chestnut St.; St. Louis, Mrs. E. L. Wells, 4308 Washington Blvd.; Santa Fe, Will Shuster.

The announcement of the exhibition contains this: "Probably every visitor will recall a feeling of excitement that clung to him from the moment he entered the first gallery until he made his final round of the whole show. Various methods of observation prove that most visitors come a second time and many return for still another look. These results are due in part to the alphabetical hanging, which prevents any focusing of interest on the pictures which would be most popular, while the number of new exhibitors who appear each year (over one-fourth of the show, in fact) accounts for the need of the public to see the exhibition from end to end, rather than to skim it casually."

A Zubiaurre Exhibition

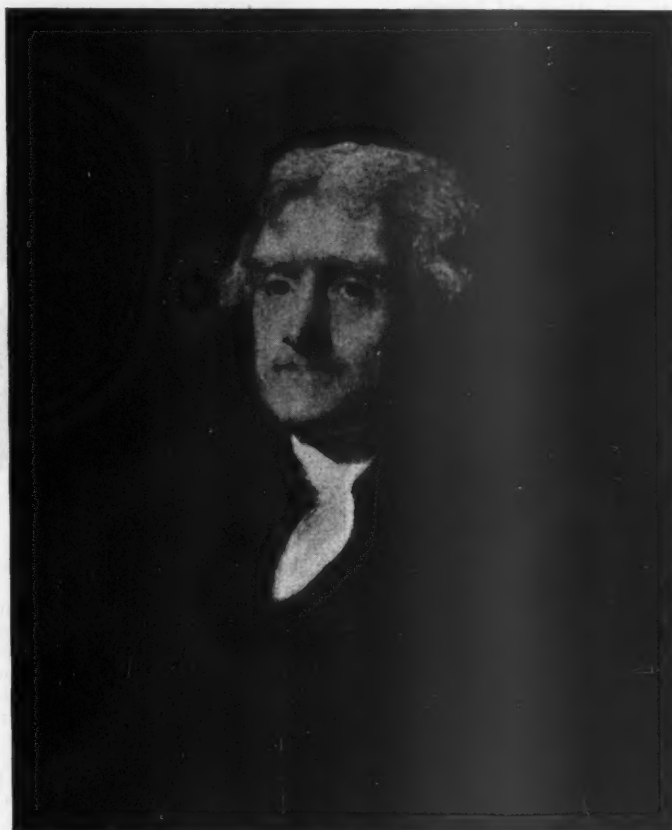
The brothers, Ramon and Valentin de Zubiaurre, whose paintings have been shown in many museums throughout the country in the last two years, will have their third New York exhibition beginning on January 2 at the Dudensing Galleries, 5 East 57th St., which introduced them to New York several years ago. The display will consist of sixteen of their most recent paintings.

Works by the Zubiaurre brothers were acquired by the Chicago Art Institute and the Worcester Museum more than ten years ago, and last year purchases were made by the museums of Dallas, San Diego and Louisville. Successful exhibitions were held last year in Spain and in several South American cities.

Difficult Market in China

Mr. C. F. Yau, dealer in Chinese art objects, has returned to his New York establishment from China. He says that both he and Mr. C. T. Loo, whom he met while in that country, had great difficulty in obtaining a few good art works.

Stuart's "Jefferson" Bought in Scotland



"Portrait of Thomas Jefferson," by Gilbert Stuart.

A cable dispatch from Mr. Carmine Dalesio of the Babcock Galleries, New York, announced to Mr. E. C. Babcock that he had arrived in London with the "Edgehill" portrait of Thomas Jefferson by Gilbert Stuart.

The picture was purchased from Francis Burton Harrison at his residence, Teaninich House, Alness, Rosshire, Scotland. Mr. Harrison was governor of the Philippines during President Wilson's administration. The picture was acquired in 1902 by Mr. Harrison, who is a great-great-nephew of the subject, from Mrs. Jacquelin Ambler Smith of Fredericksburgh, Va., who inherited it from Mrs. William B. Harrison and Sarah N. Randolph of Edgehill, Al-

bermarle County, Va. They were the daughters of Colonel Thomas Jefferson Randolph, a grandson of the president. The portrait was painted for Colonel Randolph from life, and has not heretofore been out of the possession of some member of the Jefferson family.

The Babcock Galleries have purchased it for a client, at a price which will not be made public. The picture is 27 inches high by 22 inches wide, is done on a panel, and is one of the few portraits of Jefferson by Stuart, although the artist did 100 or more of Washington.

According to the last owner of the picture, it hung in Jefferson's house, Monticello, and was highly regarded by the sitter.

Paintings for Indianapolis

The Art Association of Indianapolis has purchased for the John Herron Art Institute three European paintings—"Saint George," by Wilhelm von Diez, instructor at the Munich Academy in the days of Duvenceck, and "The Kremlin at Moscow" and "The Feast" by Leonid and Rimma Brailowsky, Russian expatriates living in Paris. The purchases were made last summer by Carl H. Lieber, chairman of the fine arts committee of the association.

Another acquisition by the Institute is a water color, "Pont St. Michel," a typical pointillist example in brilliant color by Paul Signac.

An Orpen for Melbourne

The National Gallery of Victoria, Melbourne, has acquired two interesting works in London. One is Sir William Orpen's

portrait of George C. Beresford, who was a school friend of Rudyard Kipling and the original of "McTurk" in "Stalky & Co." It was painted in 1905. The other is "The Potato Gatherers," an acknowledged master work by Bastien-Lepage, purchased from D. Croal Thomson of Barbizon House.

A Drudis-Biada Is Sold

From the exhibition of Spanish paintings by Jose Drudis-Biada at the Ralston Galleries, New York, the large canvas, "A Medieval Palace at Trujillo," was sold to a New York collector.

Paul Serusier Is Dead

Paul Serusier, disciple of Gauguin and a well known figure among the early symbolists, died recently at Morlaix, France, in his sixty-second year.

THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly,
June, July, August and September

Publication and Editorial Offices
HOPEWELL, NEW JERSEY

EUROPEAN OFFICE

96, rue Jacob : : : Paris, France

Published by THE ART DIGEST, Inc.; Peyton Boswell, President; Helen Boswell, Secretary; Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926,
at the post office at Hopewell, New Jersey,
under the act of March 3, 1879.

Subscription Rates, Yearly in Advance

UNITED STATES	\$2.00
CANADA	\$2.50
FOREIGN	\$2.40
Single Copies	15 Cents

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Vol. II.—Mid-December, 1927—No. 6

De Luxe Edition

In response to numerous requests from its subscribers, and especially from private collectors who maintain art libraries, THE ART DIGEST will begin the publication in January of a "Collectors' De Luxe Edition."

This edition will not differ in any way from the regular edition except that it will be printed on very heavy paper of the best quality obtainable and with the best ink that is manufactured. It will be mailed in heavy wrapping and without folding. Its subscription price will be \$5.00 per year.

Present subscribers to the regular edition can transfer to the "Collectors' De Luxe Edition" by paying the difference in cost pro rata for the balance of their subscriptions. This balance will be computed by the Circulation Department on request.

The Eclectics at Fogg

The Fogg Art Museum of Harvard University by a rearrangement of its galleries has grouped the so-called Eclectic school of painting, and the works, says the Boston Transcript, "are not especially inspiring, though they have usually a certain authority."

"The Eclectic school dates from about the middle of the sixteenth century or a little after and centers around Bologna and seems to have been fostered by the Carracci brothers, Lodovico, Agostino and Annibale, who founded a seminary of art and promulgated the doubtful doctrine that instead of directly imitating Michelangelo as had been the practice, the best should be taken not only from his work but that of Raphael, Titian and Correggio. The painters produced, which include Guido Reni, have lately been as much depreciated as they were formerly lauded."

"No Jury" Exhibition at Biloxi

The Gulf Coast Art Association, of Biloxi, Miss., has just held its first "no jury" exhibition in the library building there. There were 57 exhibits, some conservative, some modern. William Woodward is president of the association and Mary Ethel Dismukes secretary.

Little But Big



"Soldier Killing a Man." Gothic wood carving of the XVth century.

That size has no necessary connection with a work of art is well illustrated by a collection of what might be called lilliputian art objects now being shown at the Roosevelt Hotel, New York. A Gothic wood sculpture of the late fifteenth century from Southern France, ten inches high by eight wide and richly polychromed has all the artistry of a life-size work. It represents a soldier killing a man with a sword. The group is shown by Maurice Keezer, of the firm of M. Keezer & Son, antiquaries, of Amsterdam, who contemplate establishing a New York branch.

Another object displayed is an emerald cup, carved out of solid emerald, and five hundred carats in weight. It was once the property of the Emperor Jehangir, who ascended the Moghul throne in 1605. His favorite wife, Nur-Jehan ("Light of the World"), finding that the only rival she had to fear was wine, exacted from him an oath on the Koran to drink out of no cup except one she would provide as worthy of his rank. The significance of the oath is apparent from the fact that the cup is only two inches high and three wide. There are floral decorations all over its dark green surface. Its price is \$40,000.

Maud Earl's Exhibition

The panels and decorations of Maud Earl, distinguished British artist, are being shown until January 14 at the galleries of Jacques Seligmann & Co., in New York. The exhibition was preceded by a luncheon at the Sherry-Netherland given by a committee of sponsorship headed by the British Ambassador and Lady Howard and composed of Dr. Christian Brinton, Mr. and Mrs. Archibald Douglas, Mr. and Mrs. Walter Douglas, Mr. and Mrs. Edward S. Harkness, Sir Esme and Lady Isabella Howard, Mr. and Mrs. Arthur Curtiss James, Mr. and Mrs. Darwin P. Kingsley, Mr. Clarence Mackay, Lady Maud Warrender, Mr. and Mrs. Peter A. B. Widener.

Miss Earl held the first one-woman show in London. She painted the favorite dogs of King Edward by his majesty's command; and the engraving of "Caesar" became very popular in England under the title "I Belong to the King." For the past decade she has been painting screens and decorations in the Chinese manner, and these are the subject of the present exhibition.

New Print Society

The new print society, the project for which was first announced in THE ART DIGEST several weeks ago, has adopted the name "American Print Makers," and is now holding its first exhibition at the Downtown Gallery, New York. The exhibition was inaugurated with a tea, which is what THE ART DIGEST said wouldn't happen. But "Pop" Hart, who gave the information, is beyond reach, in Mexico.

The organization of the "American Print Makers" is most original. It consists of twelve members, called "the committee," each of whom is allowed to invite two guests for exhibition purposes. At the end of each exhibition four of "the committee" are retired and are replaced by four newly elected members from a vote of "all exhibitors." Thus it will be seen that thirty-six artists exhibit each year, under the leadership of twelve.

In the first exhibition the committee consists of Peggy Bacon, Anne Goldthwaite, "Pop" Hart, Edward Hopper, Rockwell Kent, Yasuo Kuniyoshi, Richard Lahey, Kenneth H. Miller, Walter Pach, Boardman Robinson, John Sloan, Harry Wickey.

The artists invited are George Biddle, Fisk Boyd, Louis Daniel, Arthur B. Davies, Ernest Fiene, Carl Free, Alfred Fruhe, Wanda Gag, Wood Gaylor, Florence Ivins, Walt Kuhn, Charles Locke, Reginald Marsh, Jan Matulka, Willard Nash, B. J. O. Nordfeldt, Jules Pascin, Richard Reisman, Charles Sheeler, Ruffino Tamayo, Leon Underwood, Mahonri Young, Marguerite Zorach.

In the exhibition are 144 prints, which measures out four prints by each artist, self-selected. Thus it will be seen that the "American Print Makers" have evolved a unique scheme eliminating the jury system.

D'Ascenzo Is Honored

Nicola D'Ascenzo, Philadelphia stained glass artist, who has played so large a part in the revival of that art in America, has been awarded the gold medal offered for the first time this year to the most outstanding alumnus of the School of Industrial Art of the Pennsylvania Museum. The presentation was made at the fiftieth anniversary banquet of the alumni association.

J. Frank Copeland, president of the association, characterized Mr. D'Ascenzo as "a pioneer in that small group of American craftsmen who have in the last fifteen years raised up from a very low estate an ancient and honorable craft to something of its former glory."

Mr. D'Ascenzo, a native of Italy, came to America when 11 years old. His fame is now international. He did the windows for the Valley Forge memorial chapel and for St. Thomas Church, New York, and is now working on a large window for the Princeton University chapel.

The medal was designed by John R. Sinnock, chief medalist of the United States Mint.

Clark Wing Near Completion

The addition to the Corcoran Gallery in Washington, being built by the heirs of William A. Clark at a cost of \$700,000 to house the Clark collection, will be completed by the new year. The collection, according to Charles C. Glover, president of the Corcoran trustees, has appreciated in value until it is now worth \$5,000,000.

"Jeff" Davis

The state of Mississippi has just commissioned Augustus Lukeman to make statues of Jefferson Davis and the late Senator George of Mississippi for Memorial Hall, Washington, D. C.

This announcement will doubtless be the prelude to much controversy. Each state is entitled to represent its two most distinguished citizens in Memorial Hall. When Virginia chose to place there a replica of Houdon's Washington and a statue of General Robert E. Lee a storm was raised over the Lee statue. But Jefferson Davis was the head and front of the Rebellion, and his name, far more than Lee's, is anathema yet to millions of Northerners. He represented Mississippi in both houses of Congress, and was an outstanding figure in his championship of the South long before the war began.

His statue and that of Senator George, who played a prominent part in Reconstruction days in the South, will be in bronze, of heroic size.

French Pictures Sold

So many works were sold from the two exhibitions of contemporary French paintings at the de Hauke Galleries, New York, that the pictures assembled for a third exhibition were used to fill out the first and second. The third display was to have been held in January.

Among the sales from the second show were these: "Snow Landscape," Bouche; "Head of a Woman," Guerin; "Landscape," Luce; "An Abbey," Ladureau, and "Landscape," Detthow. These painters are among the French artists who were little known in this country prior to this exhibition.

A number of museums, principally western, were among the purchasers. From the first show the Albright Gallery, Buffalo, bought a striking picture of fish by Fautrier, and the same artist's painting of flowers was purchased for an important American collection in the East.

Mr. C. M. de Hauke sailed on Dec. 9 for Europe. He will return Jan. 25 with pictures recently bought.

Famous French Expert Dead

Loys Delteil, the most famous French expert on etchings and engravings, recently died in Paris. Every critic wrote of his passing as a personal loss as well as one to criticism and art in France.

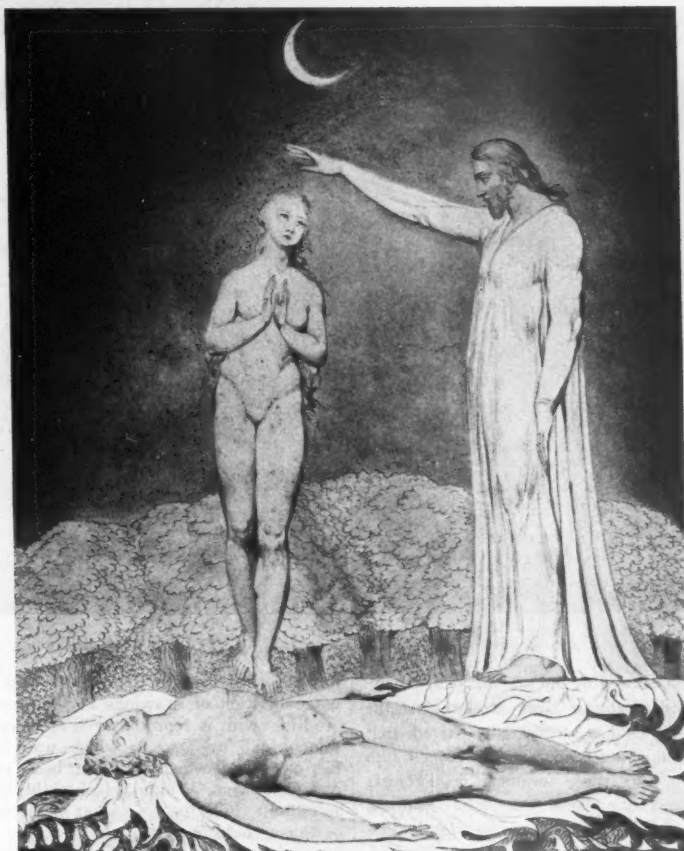
At the time of his death he was engaged on a work on the engraver Daumier for which he had studied and assembled reproductions of some 4,000 works of the artist. He leaves behind him as a monument twenty large volumes of authoritative criticisms. His works on Toulouse-Lautrec, Corot, and Géricault were among his best known studies.

During the war, Delteil, although above the age for active service, worked as a plain private in the camouflage division.

A Saratoga Springs Gallery

Saratoga Springs never has had an exhibition gallery, but now Skidmore College has opened its new studio building with a gallery for art displays, and the public is made welcome at its exhibitions. Color prints of old masters are now being shown, and in January the Opportunity Gallery of New York will send a collection of modern paintings.

Boston Adds to Its William Blake Group



"The Creation of Eve." Water color by William Blake.

To celebrate the centenary of the death of William Blake, mystic poet and painter, the Boston Museum has been holding an exhibition of all its Blake treasures, chief among which are nine water colors from the *Paradise Lost* series. One of them "The Creation of Eve," is herewith reproduced.

The museum has recently acquired another original by Blake, a monotype. The artist developed a method for reproducing his designs, similar to the present monotype process, but in place of the copper plate he used a common mill-board. The design was painted on the board in distemper and impressions on paper were colored up with

water colors. "Nebuchadnezzar," the monotype just acquired, shows the Babylonian king crawling on all fours, wild-eyed and shaggy with nails like sharp claws of great birds of prey. This monster, half beast and half human, moves heavily in a jungle setting. The subject is not a pleasant one, but it is powerful and is a sincere expression of Blake's genius.

The museum has also been recently enriched by a fine impression of Blake's superb inventions for the Book of Job. These designs, made in his mature years, at the height of his spiritual perceptions, are the noblest that have been left by him.

The Barcelona Season

Since the abandonment four years ago of the official fall exhibition at Barcelona, a group of connoisseurs and artists have instituted an unofficial Autumn Salon, and the second annual show was recently held with considerable success in the gallery of the Maragall Brothers in the former Sala Pàres. Among the exhibitors were many who have established reputations abroad. The critics praised the paintings of Joaquim Sunyer, whose native genius is gaining more and more widespread recognition; Joaquim Mir, Domenec Carles, Feliu Elias, Salvador Dali and Francesc Domingo and the sculptures of Borrell-Nicolau and Manolo.

Besides the Autumn Salon several other exhibitions have been held this season in Barcelona, including paintings by Joan Junyer, Joaquim Biosca and Joan Miro and sculpture by Angel Ferrant.

New Buffalo Galleries

The Buffalo Salon of Independent Artists held a ball last year for the purpose of raising funds to maintain a regular gallery. As a result Buffalo has a new place where artists may show pictures, at 515 Elmwood Ave., under the management of Julia D. Pratt. "We handle the work exactly as do the New York galleries," says Miss Pratt. Three-weeks exhibitions are managed and advertised, and announcements sent to a mailing list of 600 for a fee of \$100. The gallery is large enough to display 200 works.

Still another new Buffalo gallery is the one opened this fall on the third floor of the Town Club by the club's art committee under the chairmanship of Florence Bach. The gallery, which has a skylight, is available to Buffalo artists. At present a representative exhibition by the artists of the city is being held.

A Modernist's "Forest of Fontainebleau"



"Forest of Fontainebleau," by Derain. Courtesy of the Reinhardt Galleries.

While a section of the art world in America is still fighting over modernism, the French critics have repeatedly stated that modernism is dead, that it has turned into classicism. Its three foremost protagonists in France have been the aged Matisse, Picasso and Derain. That the classic line

has absorbed Picasso is proved by the present exhibition of drawings at Wildenstein's. And herewith is reproduced "Forest of Fontainebleau," by Derain, which was painted last year and which has just been sold to Mr. and Mrs. Walter H. Hirsch by the Reinhardt Galleries. No lover of the dreams of Corot could pass it by.

A Horror Show

Paris art circles recently derived considerable amusement from an exhibition of Grand-Grignolesque horror paintings in an exhibition held in the rooms of the Galeries Bernheim Jeune from a collection made by Georges Courteline, noted French humorist.

Just who painted these gloom-ridden landscapes, suicides, murderers surrounded by their victims, and Poe-esque still-life studies is a mystery. M. Courteline, through Robert Rey, who wrote the preface of the catalog, would have the visitors believe they are charming little things the humorist garnered here and there in his travels about the suburbs of Paris.

Readers of "Boubouroche" and other books by the French Mark Twain, however, had their suspicions. There was too much humor or burlesque blended with the morbid. They favored the same muddy blues, greens, browns, and reds. All, save one, were without signature and, if that were valid, then the painter was well acquainted with "modern" art away back in 1880, according to the date under the name.

Perhaps, M. Courteline visited an insane asylum where he found a madman laughing at the world as he painted. Or, again, a certain French humorist may have wanted to show up the grotesqueness of humanity with pigments. Anyway, the collection drew throngs who stood, gaped, shivered, and then hid themselves to the nearest and cheeriest bar.

The outstanding picture in the first room showed a maniacal murderer with his victims, a man, a woman and children, prone on the ground, while he throttled another

man. The thing that really gave one a chill in that painting was a hole torn in the clouds of a night sky while a blunt, round moon shone forth.

Another grim picture, at once repelling and amusing, was a cemetery with five little black crosses poking their way out of the earth like so many jackstones in the presence of a languishing Victorian maiden. There was another picture of dogs leaping on the body of a suicide reclining on a bench by the quai along the Seine. Then there was that of a starving family, with the father shudderingly dropping his knife as he was about to kill a pet dog to obtain food.

Nearly all the pictures were marked as sold soon after the exhibition opened. Perhaps that was a joke.

The Visit

A financier went to call
On an architect,
Living in a great, barren room,
Whom he tried to draw
Into conversation on his art;
But the architect spoke principally
Of chaos,
And the visitor could not see
How chaos related to building.

When he reached his own house
He went from room to room.
Each an example
Of period magnificence,
Saying to himself:
"He is no artist,
Or he could not live
In such an empty place."

—Le Baron Cooke, in "The Stratford Monthly."

A Selling Plan

The work of the Artists' Co-operative, whose name is now changed to "Art Interests," which began with an exhibition at Altman's, New York, last May, has been enlarged to include a national campaign to put art works by living artists in American homes. An entire floor has been obtained as a headquarters at 16 E. 40th St., New York. Here will be established a gallery and model rooms to illustrate the use of pictures and small sculpture in decoration.

The movement is based upon the assumption that art can to some practical extent be treated as store merchandise without making it any the less art. It is the contention of John Henry Weaver, the organizer, that sales-promotion methods that are used in other fields can be employed in a dignified way to put pictures in homes where the income is from \$5,000 up, and which constitute the backbone of every market except the artist's.

Painters who have already joined the movement include Charles C. Curran, John F. Carlson, Alphaeus P. Cole, Robert Vonnoh, William H. Singer, Jr., John F. Follinsbee, Benjamin Eggleston, Harry W. Watrous, Guy Wiggins, Ernest Albert, Charles S. Chapman, Charles Bittinger, Kathryn E. Cherry, Edward Dufner, Sergeant Kendall, Henry Rankin Poore, Charles N. Thomson, Harriet Lord, Constance Curtis, Harry Leith-Ross, Helen Watson Phelps, Alta West Salisbury, E. Irving Couse and Franklin De Haven. An advisory board is composed of Mr. Curran, who is secretary of the National Academy; Mr. Cole, secretary of the Allied Artists, and Elizabeth Cady Stanton, secretary of the National Association of Women Painters and Sculptors. Mr. Weaver, however, is the one person directly responsible for the policy and conduct of the organization.

It is planned to send out a number of traveling exhibits soon after the holidays. About five hundred pictures are already in, and as many more will be needed to complete the program. Applications from other artists will be considered. Exhibits at country clubs as well as department stores, a mailing list of vast extent, and a plan for the rental of pictures as well as installment sales are features of the plan.

Special temporary exhibits of two weeks or a little longer have been found not so good as displays lasting sixty days to be replaced by new groups. As in other business, the public will pay the expense of operation by an increase over the producer's price, in this case the artist's net price. To the operation cost, or "wholesaler's price," the retailer will add his profit. The artists are not asked to pay fees or dues of any kind.

Lynchburg Has Exhibition

Randolph-Macon Woman's College, at Lynchburg, Va., early in December held an exhibition of eighty-one paintings by the director of its fine arts department, Louise Jordan Smith, which filled two galleries in the studio building. The public was invited and many art lovers of Lynchburg and that section of Virginia enjoyed the pictures, which included landscapes, portraits and still-lives.

Will Show Brcin Sculptures

John David Brcin, Chicago sculptor, will hold an exhibition of fifty of his works at the Chicago Galleries Association January 18 to February 4.

Epstein's Views

Jacob Epstein in his temporary studio at 38 West 57th St., New York, told a representative of THE ART DIGEST that he would like to be prime minister of England long enough to inaugurate a greater creative period in British art. He thinks England needs real artists, especially sculptors.

"But artists are visionary," it was pointed out to Mr. Epstein. "Don't you think an artist would be dangerous in high political office?"

"A mediocre artist would be dangerous, and mediocre artists are the only kind that get official recognition," he replied.

He referred to the debate between Bertrand Russell and Will Durant on democracy and aristocracy, and said it was strange that the Englishman should prefer democracy and the American an aristocracy or a monarchy. He was reminded that Plato, in democratic Athens, wanted a monarchy, while Rousseau and other philosophers under a monarchy strove for a democracy. Men generally want what they haven't got." He was asked which side he would have taken if he had been invited to debate the question.

"I wouldn't debate," he returned. "In politics I am a diplomat. After all, it is not the mere form of government that is so important as the state of culture of the people and the sincerity of the rulers. I am an artist and an individualist, and no other kind of 'ist.'"

"Not a prohibitionist, then?"

"You make me laugh. Americans are always drinking or talking of drink. I have not been to a house in New York where drinks were not served. I had cocktails at a club today for luncheon. Did I drink? Why not? Everybody does it. All Americans ought to be satisfied. The prohibitionists have the law, and the drinkers have the drinks. It seems impossible to Europeans that a whole country should stop drinking, and when we get over here we see that you are prohibitionists in name only. The thing could never be expressed in sculpture."

"Except by a two-faced statue, perhaps?" Again Mr. Epstein was diplomatic, and declined to answer.

The sculptor will spend two or three months in New York, then he will visit Chicago, Detroit, New Orleans, and other western cities. He has accepted several portrait commissions, but prefers not to mention the sitters.

Will Show Ancient Glass

The Metropolitan Museum has announced that it will place on exhibition on January 10 its half of the famous Jacques Mühsam collection of German and Dutch glass, comprising 419 pieces, which was purchased in Berlin last summer in conjunction with the Chicago Art Institute. It is expected that American designers and manufacturers will take especial interest in the collection.

Georgia O'Keefe Picked 'Em

Georgia O'Keefe, she who puts American puritanism on canvas by means of flowers painted in a modernistic manner that reminds one of Godey's *Lady's Book* (untangle all this if you can!), was chosen by the Opportunity Gallery of the Art Center, New York, to select the pictures for the third exhibition by little known artists. The dates are December 16 to January 12.

One Academic Picture Wins in Pittsburgh



"The Hunters," by Gari Melchers.

The Carnegie International may stray after strange gods and award all its prizes to modernists, but evidently the people of Pittsburgh intend to stay loyal to old fashioned art. More than five thousand votes were cast this year during the two weeks devoted to popular balloting, and the prize was won by Gari Melchers, N. A., for "The Hunters." Leopold Seyffert's "Self-Portrait" was sec-

ond. Others in order of preference were "Scene from the Scottish Highlands," by John Kane; "A June Bouquet," by Silvio Pezzoli; "Spanish Sisters," by Abram Poole, and "Other Days," by E. W. Redfield.

Last year Leopold Seyffert won the popular prize with a nude, and in 1924 and 1925 it went to Malcolm Parcell, first for a family group and then for a nude.

\$352,035 for Stillwell Art

The art collection assembled by Dr. John E. Stillwell of New York brought a total of \$352,035 when dispersed at the American Art Galleries in New York. The highest price was \$21,000 paid by Emanuel Gerli for Raphael's "Mystic Marriage of St. Catherine," and the next highest \$19,000 paid by Knoedler's for a portrait by E. Greco. The Clapp & Graham Galleries bought Jakob Cornelisz's "Adoration of the Shepherds" by \$10,250, and Seidlitz & Van Baarn paid \$8,100 for "Portrait of a Merchant" by Karel van der Pluym, a cousin of Rembrandt. "Portrait of a Burgher," an early Hals, brought \$8,000.

Several museums were buyers at the sale, especially of the Gothic sculptures. The Chicago Art Institute paid \$3,500 for a Flemish "Madonna and Child." Clapp & Graham acquired for \$4,200 a pair of carved saints by Tilman Riemenschneider.

Borglum Makes Lanier Bust

The Sidney Lanier Memorial Association has awarded to Gutzon Borglum the commission for making a marble bust of the Southern poet for the Lanier Memorial Room in the Washington Library. The sculptor recently sent a clay model of the portrait to the headquarters of the association in Macon, Ga., which delighted the members of the committee.

Hellman Takes Post

George S. Hellman, who directed the department of fine and applied arts for the Army Educational Commission during the war, has become a trustee of the Arts Council of the City of New York. The Council gives free vocational guidance to students and young workers in design. It is developing a program for community centers, containing small workshops, galleries, and circulating exhibitions, throughout the city.

The establishment of the popular American art school at Fontainebleau was largely brought about by Mr. Hellman, and as president of the New Gallery he has played an important role in the furthering of little known artists of merit.

Blinded Painter's Work Shown

The Arts Club in Chicago is showing a group of the war sketches and smaller paintings of Jean Julien Lemordant, French painter who was blinded in the great conflict. The exhibition was arranged by Malvina Hoffman, the sculptress, and some of his American friends, and the proceeds will be used to purchase for him the little home in Brittany where he has been living.

Scarab Club's President Dead

Willy G. Sesser, president of the Scarab Club of Detroit, and one of the leading designers of outdoor advertising in America, is dead.

Landscape That Won a California Prize



"Pageant of a Mountain Camp," by Roscoe Shrader.

This is "Pageant of a Mountain Camp," by Roscoe Shrader, which won the Mrs. Keith Spaulding prize for the best painting of western landscape at the eighteenth annual exhibition of painting and sculpture by the California Art Club, which is being held at the Los Angeles Museum during December. The landscape and the spirit of the theme are typically Californian. Moreover there is something about the technique which is Cali-

fornian. The state is developing a school of painting all its own, so that a practiced eye can readily distinguish a work by an indigenous artist such as Mr. Shrader, who teaches painting at the Otis Art Institute.

"In this canvas," said Mr. Shrader, "I have tried to depict the Gypsy-like way we of the West go out for a summer's sojourn in the mountains; it was obtained from sketches made in the Sierra Madre mountains last summer."

A German View

Dr. Adolph Goldschmidt, professor of the History of Art at the University of Berlin, has been at Harvard as visiting lecturer in the new Germanic Museum lectureship, presenting German architecture and the art of the Carolingian, Romanesque, Gothic and Baroque periods. On being asked what he thought of the artistic expression of the present, of the art of Hofer, Pechstein, Beckmann and other contemporary artists,

he is quoted by the *Boston Transcript* as saying:

"I am a historian and it is not my place to discern the good from the bad in all periods. I do find that people who have a real feeling for ancient expression have also an appreciation of the best modern work. I never use the word 'beautiful,' nor do I try to say that roast beef is better than mutton. That is for the individual to decide."

League Exhibits Epsteins

The sculptures of Jacob Epstein, which have been on view at the Ferargil Galleries, may be seen until January 1 at the Art Students League, 215 West 57th St. The sculptor was a pupil at the league 25 years ago.

Art Dealer to Hunt Big Game

Arthur S. Vernay, dealer in antiques, has sailed with Mrs. Vernay for India, where he will hunt big game. He is particularly desirous of killing a rhinoceros.

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Wendt's Welcome

Half the first page of the *South Coast News* of Laguna Beach, Calif., was given up to an account of the reception given at the art gallery by his old neighbors when William Wendt returned from Europe. It was a surprise party. The artist is averse to such things, so he wasn't told. Earl Stendahl, Antony Anderson and Fred S. Hogue brought the painter from Los Angeles to Laguna Beach in a car, and when they got to the town they speeded to the gallery instead of to Wendt's home.

The local band was drawn up in front of the gallery, and burst into joyful music. Little girls from the Children's Theatre strewed flowers in the artist's path. Mayor Thomas A. Cummings made a speech, and Miss Anna Hills, president of the Art Association, welcomed him in behalf of his colleagues. The mayor said:

"Nature has joined with us today in extending to you, our most distinguished citizen, a heartfelt homecoming welcome. The hills and fields are dressed in the beautiful colors that have lured you to California and to Laguna Beach. Because you love California, your painter's soul has reproduced the wonders of this golden state on canvas, with bold strokes of the brush, and your work has brought fame to yourself and to California and Laguna Beach. But this welcome does not represent the pride of Laguna Beach because of your success. We greet you with flowers and music and a hearty handshake because of the man, William Wendt, that we all have learned to love as a neighbor and friend. We have missed you. Welcome home!"

In the evening there was a banquet at which 114 were present. Many speeches were made, and Wendt replied by telling of his trip. He saw lots of modern art, and didn't like it.

A Bust of Victor Herbert

A bust of the American composer, Victor Herbert, by Edmond Quinn, has been unveiled in the Mall of Central Park, New York, the gift of the American Society of Composers, Authors and Publishers. The radio has done justice to Victor Herbert's art and doubled his fame, because his heirs have had the good sense to permit his music to be played without restriction.

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Modern Paintings

Flings

Vanity Fair has printed an article by Roger Fry on John Singer Sargent, which Royal Cortissoz in the *Herald Tribune* says is much the same as the English critic's article on the same subject that appeared in the London *Nation* at the opening of the Sargent exhibition in London. It begins with the ironical characterization of the London show as "wonderful" and closes by declaring that Sargent was "non-existent as an artist."

Mr. Cortissoz is of the opinion that Sargent needs no defense from Mr. Fry's attack, but he reprints from *Punch* the answer to it by Charles L. Graves entitled "The Unjolly Roger:"

The sapient Mr. Roger Fry,
Beloved of all whose brows are high,
Or who inhale the precious airs
Of Bloomsbury's secluded squares,
Devotes three columns in "The Nation"
To smashing Sargent's reputation,
Pronouncing him no true creator,
An "undistinguished illustrator"
Industrious, in aim consistent,
But "as an artist non-existent."

Yet, while good Roger finds the whole
Six hundred pictures void of soul
And psychologically null,
Sargent, he owns, was never dull;
He worked according to a plan
And was an admirable man.

O generous antagonist!
For you're an "artist." You exist.
At least you say so in "Who's Who,"
Where everything's correct and true,
And for the rest can well disdain
Upon your transcendental plane
The ribald jests of Philistines,
Such as the author of these lines,
Who smile to see when giants die
The antics of the lesser fry.

An Art Center for Palm Beach

The Association for Artists, Inc., has been formed in Palm Beach, Fla., and has opened an Art Center at 334 Australian Ave., where a first exhibition of paintings, sculptures, prints and crafts is now being held. Exhibitions will be held regularly until April 1. Works of living American artists will be featured.

Byzantine Room by Poor

Henry Varnum Poor, painter and potter, has just done a Byzantine room in the addition to the Union Dime Savings Bank, New York. He has done the domed ceiling in tile, and the result is said to be strikingly Byzantine.

Historical Painter Is Dead

J. J. Weerts, an artist known in Paris for his historical compositions and his decorative canvases in the Hotel de Ville of Paris and in the Sorbonne, died recently in his eightieth year.

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Graf Paints a Portrait of Brown County



"Brown County," by Carl C. Graf.

Brown county, Indiana, is a section which has been made famous by the artists who love to paint there. They have put it on canvas with the same beauty and fidelity that the Gloucester and Provincetown colonies have employed in Massachusetts, the Woodstock group in New York, the Taos group in New Mexico and the Carmel colony in California. Not many of them have exhibited in the east, but in Chicago the gallery

visitor has learned to say "Brown county!" on glimpsing a landscape, the same as one says "Carmel!" or "Laguna!" in Los Angeles.

In the canvas herewith reproduced Carl C. Graf, who has just held an exhibition in the Pettis Gallery in Indianapolis, has painted what actually amounts to a portrait of Brown county. He has presented the hills and vales in a way that is more or less panoramic. Lucille E. Morehouse in the *Star* admired the solidity of construction which the artist was able to obtain while at the same time keeping the beauty of distant blues, a thing which she says is rarely found in compositions of a like nature.

Mr. Graf begins the painting of even his largest landscapes in the presence of the scene, leaving only the finishing touches for his studio.

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Clivette Again

Another exhibition of paintings by the dynamic Merton Clivette, who in his old age sprang to fame and financial success last season, will be held at the New Gallery, New York, beginning December 17. It will be remembered that more than 100 paintings were sold as a result of the exhibition.

At that time one of the critics insinuated that Clivette's sudden success was due to the remarkable way in which he had been press agent by George S. Hellman, manager of the New Gallery. This nettled Mr. Hellman and he resolved to test Clivette's success by throwing him without fanfare into the most sophisticated art community in the world. He arranged an exhibition at the Bernheim Jeune Galleries, in Paris.

The American success was repeated. The French critics wrote columns about Clivette, praising both his color and his rendering of movement, and two of them, Leo Stein and Cadidienne, bought examples. The French government acquired one, and the public came in such numbers that the exhibition was prolonged for a fortnight. And when Mr. Hellman pasted all the clippings in a book it looked as if Clivette had been press agent again.

This year's exhibition will abound, it is said, in works that display Clivette's power to catch the movements of animals.

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THE PRINT CORNER

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New York Season

The National Academy's winter exhibition fared well at the hands of the critics, most of whom were inclined to admire the institution's loyalty to itself. Royal Cortissoz in the *Herald Tribune* congratulated the Academy on "the good sense with which it has refrained from repeating the experiment of assigning a large portion of its limited space to the modernists," and added: "We wonder if consideration should not sometimes be given to the Academy's duty to itself, which is to say its duty to the honorable tradition of sound craftsmanship for which it stands."

The frequently heard criticism that the Academy is "standardized" Mr. Cortissoz objected to as "a most misleading error in terminology. It should be applied, if applied at all, to every school in every epoch."

Elisabeth Luther Cary in the *Times* objected to "the repeated efforts on the part of innocent people to prove that the old and the new compose charmingly," and concluded that "segregation is best."

Ralph Flint in the *Christian Science Monitor*, however, put the National Academy on trial for its intransigent attitude. "The mood of artistic adventure which is so definitely tincturing the world of art in all quarters today is signally offset at the Academy by the gentle and persistent complaisance with past performances and traditional procedure." He wonders that "so many able bodied and gifted practitioners" have failed to respond to modernism, "now that on all sides the signs are multiplying to prove the new orders directly in line with the advancing inventiveness and freedom of our own day."

"If ever there was a call to decorative arms it is the recurring call of the modernists. The wave of crisply contrasting colors, of smartly angled forms and linear progressions, of keenly accented rhythms and freshly orchestrated harmonies that have swept the land has transformed to greater or less degree almost every commodity that we have to deal with. Our clothes, our motors, our houses, our music, theaters, books, magazines, shops, etc., have all felt the touch of the new art. Much of it naturally is experimental; some of it is frankly outré and unpardonable. But modernism is here apparently to stay, until some more dynamic and appealing form of expression arises in its turn."

* * *

Prints have been to the front in New York. Besides the annual exhibition of the Brooklyn Society of Etchers at the Brooklyn Museum, the National Arts Club annual and the first show of the newly formed "American Print Makers" at the Downtown Gallery, at least a dozen commercial galleries have made displays in the pre-Christmas period.

Main critical interest attached to the big Brooklyn exhibition. The writers were divided as to its general merits and tendencies, but all were agreed that the prizes were justly awarded. The Mrs. Henry F. Noyes prize went to B. J. O. Nordfeldt for his "Los Cerrillos"; the second, or Emil Fuchs, prize to Thomas Handforth for "Rain"; the Kate W. Arms Memorial prize for the best print by a member of the society to John W. Winkler, and the Nathan I. Bijur prize for the best print by a non-member to George Marples for his "The Jester of Lincoln Cathedral."

Margaret Breuning in the *Evening Post*, while admitting that it was "so well an arranged exhibition, with variety of subject and treatment so carefully considered in the

hanging that it makes an instant and pleasing impression," asserted that the exhibition "does not finally convince one of a very high level of attainment as a whole."

Helen Appleton Read of the Brooklyn Eagle was analytical. "The exhibition is a curious mixture," she said. "It divides itself into prints by artists who think that subject matter and an unconventional presentation will carry them through—'moderns,' in other words—and those who follow along the traditional path, a knowledge of technique serving in lieu of a vivid expression of feeling. Needless to say, there is also a considerable number of prints presenting technical facility and a personal viewpoint, and among these are the prize winners.

"It is interesting to note the increasing inclusion of contemporary themes in the etcher's milieu—street scenes in which the human element rather than the architectural is stressed; witty dramatic or caustic comments on contemporary manners and morals, for example. This is a recent manifestation, American etching having been largely limited to such traditional architectural subjects as famous European cathedrals, palaces and towns, and, lately, skyscrapers or conventional landscapes.

"It is a healthy move, this making the

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etching expressive of contemporary life. But it requires far greater knowledge, sureness and skill to draw on the plate the human figure or a scene throbbing with life, which shall at the same time have dramatic composition and its lines possessing a vitality and rhythm beyond that of the technical requirement of the so-called 'etcher's line,' than it does to make a well-composed, technically adequate picture out of architectural realities. For this reason etchings depicting contemporary life are, from the technical standpoint, apt to fall below those which adhere to traditional themes. American etching has still to produce it Forains and Zorns, if in lithography, in the art of George Bellows, we stand on an equal footing with the best that has been done in Europe."

* * *

Guy Pene du Bois, satirist, intellectualist and individualist in art, has returned after three years in Paris, and the pictures he painted there are being shown at Kraushaar's. The critics are unanimous in according him a new significance, and are agreed that in the three years appreciable

mastery has accrued to him. Mr. McBride expresses this in the *Sun* when he says: "He now seems to be completely at ease and covers up the traces of strain that used at times to be in evidence." The critic also thinks a change has come over his spirit. "Mr. du Bois used to be a pronounced satirist and painted many pictures that mocked at the night life of this metropolis, with caustic references to old gentlemen who supped with actresses in cabarets, and to ladies in boxes at the opera whose décolletage was more enthusiastic than fortunate. There is much less satire now."

Another change noted is the fact that the artist, who used to confine himself to small canvases, now exhibits several very large works, and also that he has turned to life-size portraiture, in which his satirical vein is entirely suppressed. Outside of these portraits, his new pictures are characteristically of Paris, although he has used many Americans, in groups, in that atmosphere, many of them provoking smiles.

This tribute is paid by the *Times*:

"Mr. du Bois is contributing richly to an American tradition in the making. He can hold his own with the Frenchmen, if originality be esteemed an item of consequence. Here is real flavor; and here is personal expression so vividly developed that it seems never reminiscent or derivative."

"One seeing his work for the first time might very naturally feel that Mr. du Bois's people are carved out of some kind of firm wood and covered with a fleecy, a silky wool substance. They suggest large, substantial marionettes. But deepening familiarity with the painter's methods and results leads one to see how alive, for all that, these people are. They live and breathe, by some miracle, though anatomy is generally not revealed by a single brush stroke."

* * *

Seventy drawings of figures by Picasso, many of them quite recent, are being shown at Wildenstein's. "Picasso is powerful," says Henry McBride in the *Sun*. "That must be recognized even by those who fear that he is a pernicious influence upon the young. That the young are impressed is

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unmistakable. If there is one thing more than another that impresses them it is power, and they relish it all the more keenly when they see that it is attached to other qualities that irritate their elders. . . . Each drawing is imprinted upon the paper as though with the force of a dynamo."

The *Times* says that Picasso demonstrates once more how, with a few compelling lines, posture and mood and drama may to perfection be conveyed. A head thrown back, the droop of a figure, a starting up, an arm flung out in petition or surprise or to aid in the recital of some bit of narrative—these Picasso treats with memorable simplicity."

Royal Cortisoz of the *Herald Tribune* will not grant Picasso greatness. "He is one of those modernists, like Matisse, of whom we are told that they can draw. They can, after a fashion. In Picasso's case there is no denying a certain simple expressiveness about his black-and-whites. . . . But he is very far from being amongst the great daughtsmen."

* * *

William S. Horton brought the Riviera to the Macbeth Galleries in a group of tempera paintings called "The Bathers," and the critics were grateful for the sunshine and the gayety. The *Post* found the groups of bathers to be "full of swinging rhythms, bright color and the glint of the sea" and that the pictures had "the freshness and spontaneity of water color with the depth of oils."

The *Times*, after remarking that artists seem to be rediscovering tempera, said: "Mr. Horton has found that with this chalk-like paint he can produce color chords of vitality and remarkable freshness. Ruling out neutral grays, he plays exclusively with warm tones. His various beach activities are sunlit and breeze-swept. The pictures never attempt to be other than decorative, and as decoration they are pleasing, vigorous, full of easy jollity. Design is present in

European Art Dealers



"Femme debout," by Picasso, at Wildenstein's.

good measure and in some of the compositions—notably "Bacchanale"—a kind of classic humor invests the gambols.

"Yet the dominant note is always modern. This spriteliness of coloring seems rather remarkable when one remembers that tempera is the oldest known painting material, antedating oils by many centuries."

* * *

Herman A. Webster was acquiring fame as an etcher when America entered the war. He entered military service and was gassed. His eyesight was nearly destroyed, and it was thought he could never use the needle again. But he has recovered, and a new series of landscape etchings are being shown at Keppel's. They are much finer, the critics

European Art Dealers

say, than his old work. Says the *Post*:

"These years now appear to have really been fallow ones in which his talent has matured and has warmed itself at some emotional fire that infused it with the richer content that his remarkable technical equipment demanded as complement. It would be difficult to avoid the realization, from the plates of this exhibition, how much this development has enriched the recent prints and informed them with a freedom and spontaneity that one might feel lacking in the earlier more formal work."

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Drawing Impulse

Harley Perkins, art critic of the Boston
Transcript, in a recent article on "The Im-
pulse of Children to Draw," says:"The very fact that some of the most en-
tertaining of children's pictures are made
in a spirit of adventure has often been a
conspicuous part of their charm. Such was
the evidence of the collection of drawings
by New England children shown at the
Art Club some five years ago. Other
groups displayed recently at The Bookshop
for Boys and Girls, the Library, the Mu-
seum and the Jewish synagogue repeatedly
brought forth comment as to the originality
of our boys and girls when given pencil
or brush and encouraged to use them in ex-
pressing their ideas."In general the movement back of all this
youthful activity has been quite different
from the courses, which in a way it has
supplemented, conducted by the art depart-
ments of various public schools. These
courses have rightfully purposed to give
some elementary knowledge of proportion
and technical methods but did not in the
past conspicuously encourage the use of
such means for independent expression."Can all children draw?" was the ques-
tion asked an instructor, himself a well-
trained painter and enthused with ideas of
passing on the sum of his artistic experi-
ences to the young pupils who were fortunate
enough to come under his supervision
and whose rapid advance in drawing has
been a matter of some comment."The answer was a decided affirmative:
"I do not expect, let it be understood,
to make artists of my pupils and I do not
try to. I know they will eventually from
force of circumstances take up all manner
of directly remunerative pursuits but I do
feel that as easily as they write they can
be led to put down on paper lines and sym-
bols which tell the stories their tongues so
naively relate."Some are self conscious and say bash-
fully, "I cannot draw." I make them for-

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thing that has greatly interested them and
as soon as the idea has captured their
thought, getting them to put it down on
paper. If they are very much interested
in what they are telling they usually some-
how or other put the idea over in drawing."When it comes time for them to under-
take more advanced work and study from
the cast, they do so more cheerfully than
they would otherwise, for they have dis-
covered that drawing in itself is a pleasure.
While I am not seeking to add to the
number of future great artists, I do know
that I am teaching the children to observe
and am giving them an increased vocabulary,
so to speak, and the means for a fuller ap-
preciation of what they see and experience."

Tailors' Poster Competition

The National Association of Merchant
Tailors of America offers a prize of \$100
for a poster expressing the desirability of
men's outer garments being tailored for
the individual. Entries will be exhibited at
the association's nineteenth annual conven-
tion in Buffalo. Designs must reach the
Publicity Committee, care of F. W. Joyce,
64 Niagara St., Buffalo, on or before Jan-
uary 1.

New York Water Color Show

The sixty-first annual exhibition of the
American Water Color Society and the
thirty-eighth annual exhibition of the New
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American Federation of Arts will select
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Boecklin Centenary

The National Gallery in Berlin is holding a centenary exhibition of the collective work of Arnold Boecklin (1827-1901), the great Swiss painter—he of the famous "Isle of Death"—and Maxim Kaplan writing in the Chicago *Evening Post* says it is another installment of the debt which Germany owes this painter's memory because it neglected him when he needed appreciation and lavished its worship on Lenbach and Liebl. Other installments of the debt have been the almost countless books and brochures which German publishers have brought out on Boecklin in the last three decades.

In Germany, says the writer, Boecklin "fought a severe battle on a double front; first in trying to provide his numerous family with a slender existence, and, second, which seemed even more difficult, a desperate struggle for recognition at a time when the artistic productions of the pseudo-classic Lenbach were greatly in demand by the more fashionable circles of that particular period; while the name of Liebl and all that it stood for was above par on the local art market, and when 'Der Kleiner' Menzel dined with Bismarck in the luxurious casino salons at the fashionable Hot Springs of Kissingen."

After his student days in Germany, Boecklin went to Paris in his early 20's, but that city left him cold, and he fled to Southern Italy, where he painted landscapes with figures. Bringing his pictures to his native Switzerland he met little appreciation. Broken in spirit he took refuge in Germany once more, with no better success, except that a post at the art academy of Weimar provided food for his family. He fled to Italy again, and the result was the immortal "Isle of Death" and the symbolic "Sea Nymph" subjects, upon which his fame now chiefly rests.

Safety Poster Awards

The National Safety Council has announced the awards in its poster contest. The \$500 prize went to Thomas A. Keller, Dayton, O., for a drawing showing an anxious woman being advised that her husband was in a hospital, as a result of an accident. The \$300 prize went to Sid. R. Johnson, Toronto, Ont., for a poster entitled "A Point to Remember," which urged people to remove protruding nails. C. Francis Kauffman, of Chicago, won the \$200 prize for a drawing which showed a workman prescribing "Take Care," to prevent accidents.

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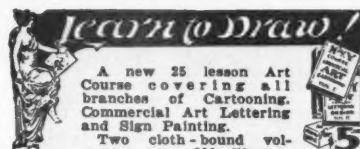
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- Berkeley, Cal.**
BERKELEY LEAGUE OF FINE ARTS—
 Dec.—Group exhibition by members; paintings and wood-block prints, Blanche Lavell.
- Glendale, Cal.**
GLENDAL ART ASSOCIATION—
 Dec.—George Wallace Olson.
 Jan.—West Coast Arts Association.
- La Jolla, Cal.**
LA JOLLA ART ASSOCIATION—
 Dec.—La Jolla Art Association.
- Los Angeles, Cal.**
LOS ANGELES MUSEUM—
 Dec.—Modern French and American paintings and sculpture; California Art Club; Dana Bartlett.
 March—9th International Print Makers' Exhibition.
- AINSLIE GALLERIES**—
 Dec.—Burse Miller.
- ARTLAND CLUB**—
 Dec.—Exhibition of etchings.
- BILTMORE SALON**—
 Dec.—Kathryn W. Leighton.
 Dec. 12-Jan. 21—6th annual exhibition of "Painters of the West."
- FRIDAY MORNING CLUB**—
 Nov. 25-Dec. 25—Arts and Crafts Society.
- STENDAHG GALLERIES**—
 Dec.—Recent European paintings of William Wende and Arthur Hill Gilbert.
- WILSHIRE GALLERIES**—
 Dec.—Paintings, Geo. Demont Otis.
- Oakland, Cal.**
OAKLAND ART GALLERY—
 Dec.—Chase Memorial Exhibition.
 Jan.—Twenty European Modernists.
- Pasadena, Cal.**
PASADENA ART INSTITUTE—
 Dec.—Pasadena Society of Artists: Gordon Coutts; Paul Lauritz; Marion Kavanaugh Wachtel; Elmer Wachtel; M. T. Fargell; Jane McDuffie Thurston; Print Makers' Society of California.
- GRACE NICHOLSON GALLERIES**—
 Jan.—Loren Barton, etchings; Alice Blair Thomas, California landscapes; Grace Hudson, California Indians; Frank Moore, screens; Van Diemen & Co., New York, old masters; 100 Oriental portraits of officials.
- San Diego, Cal.**
FINE ARTS GALLERY—
 Dec.—Maynard Dixon, retrospective show of paintings; drawings and prints lent by Mr. and Mrs. A. C. Goodyear, Buffalo; fine arts and handicraft, Art Guild of San Diego; Cizek school exhibit, Vienna.
 Jan.—Charles A. Fries, "dean of San Diego painters;" decorative paintings, Valere de Mari; loan exhibit, old and modern spanish paintings; soap sculpture, Art Center, New York.
- San Francisco, Cal.**
CAL. PALACE OF LEGION OF HONOR—
 Through Jan. 6—Carl W. Hamilton collection of old masters; special collection of modern paintings; paintings, Maurice Sterne, Leon Kroll.
 Dec. 21-Jan. 22—International water color exhibition from Chicago Art Institute.
CALIFORNIA SCHOOL OF FINE ARTS—
 Dec.—Water colors by Sergey Scherbakoff.
CROCK OF GOLD—
 Dec.—Drawings and prints by Howard Simon.

- MODERN GALLERY**—
 Dec.—Group exhibit by members, San Francisco Society of Women Artists.
 Jan. 2-14—Armin Hansen, paintings.
- Santa Barbara, Cal.**
ART LEAGUE OF SANTA BARBARA—
 Dec. 19-31—Portraits, Vuk Vuckinick.
 Jan. 16-28—Borein etchings loaned from Bliss collection.
- Denver, Col.**
DENVER ART MUSEUM—
 Nov. 15-Jan. 1—33d annual exhibition; exhibition of local arts and crafts.
- New Haven, Conn.**
NEW HAVEN PAINT AND CLAY CLUB—
 Jan. 12-Feb. 2—Winter exhibition, Free Public Library; exhibits received Jan. 3.
- Washington, D. C.**
U. S. NATIONAL MUSEUM—
 Dec.—Prints, Mr. and Mrs. Harold Haven Brown.
 Jan. 3-28—Wood-block color prints, Frances Gearhart; etchings in color, May Gearhart.
- GORDON DUNTHORNE GALLERIES**—
 Dec.—Contemporary etchings.
 Jan. 11-28—Philip Harris Giddens, etchings.
- MT. PLEASANT PUBLIC LIBRARY**—
 Nov. 21-Dec. 21—Landscape Club of Washington.
- PHILLIPS MEMORIAL GALLERY**—
 Dec.—Nine modern French painters.
 Jan., Feb., March, April—American old masters, Inness, Homer, et al., in little gallery; contemporary American painters, main gallery; from El Greco and Chardin to Picasso and Derain, lower gallery.
- Atlanta, Ga.**
HIGH MUSEUM OF ART—
 Jan. 9-23—Louis Jones, landscapes.
- Orlando, Fla.**
ORLANDO ART ASSOCIATION—
 Jan.—Theodore Coe; industrial art show; pictures of South Sea islands, Branson De Cou.
- St. Petersburg, Fla.**
ART CLUB GALLERIES—
 Dec.—Paintings, Frank T. Hutchens.
- Clinton, Ia.**
WARTBURG COLLEGE—
 Dec.—Etchings and wood-block prints (A. F. A.)
- Chicago, Ill.**
ART INSTITUTE OF CHICAGO—
 Dec. 27-Jan. 31—Memorial exhibition, Oliver Dennett Grover; sculpture, Alfeo Faggi; paintings, E. Martin Hennings, Charles W. Hawthorne, Ernest L. Blumenschein.
 Feb. 9-March 2—Thirty-second annual, artists of Chicago and vicinity.
 March 29-May 6—Eighth International exhibition of water colors, pastels, drawings and miniatures.
- CHICAGO GALLERIES ASS'N**—
 Dec. 14-Jan. 11—General exhibit by artist members.
 Jan. 18-Feb. 4—Sculpture, John David Brin; Adolph Heinze.
- CHESTER H. JOHNSON GALLERIES**—
 Dec.—Leopold Surfrage, Robert Lee Eskridge.
 Jan.—French paintings.
- MARSHALL FIELD & CO.**—
 Jan. 30-Feb. 15—Fourth annual Hoosier Salon.
 Feb. 27-March 10—Sixth annual exhibition, Chicago No-Tory Society of Artists.
- UNIVERSITY OF CHICAGO**—
 To Jan. 14—Walter Sargent memorial.
- Decatur, Ill.**
ART INSTITUTE—
 Dec.—National soap sculpture exhibit.

- Peoria, Ill.**
ART INSTITUTE OF PEORIA—
 Paintings from Carson, Pirie, Scott & Co., Chicago.
- Indianapolis, Ind.**
JOHN HERRON ART INSTITUTE—
 Jan.—43d annual exhibition of contemporary American art.
KEALING FINE ARTS STUDIO—
 To Dec. 24—Paul T. Sargent; Edward R. Sitzman; Overbeck pottery.
- H. LIEBER CO.**—
 Dec. 12-24—Paintings, Will Vawter.
- PETTIS GALLERY**—
 Dec. 12-24—Paintings, Hugh Poe.
 Dec. 27-Jan. 7—Paintings, Leota Loop.
 Jan. 9-27—Rene Barnes
- WOMAN'S DEPARTMENT CLUB**—
 Dec.—J. Ottis Adams and Winifred B. Adams.
- Des Moines, Ia.**
CITY LIBRARY GALLERY—
 Dec.—Exhibition of Brangwyn etchings.
- Richmond, Ind.**
ART ASSOCIATION OF RICHMOND—
 Dec.—Etchings and drawings by Percy Smith of London; wood cuts by A. Rigden Read of England (A. F. A.).
- Louisville, Ky.**
J. B. SPEED MEMORIAL MUSEUM—
 Dec.—Six N. Y. Artists; etchings, Emil Fuchs.
 Jan.—Louisville Art Association's annual exhibit of invited paintings; book-plates by Spencely; Jouett portraits.
- New Orleans, La.**
ISAAC DELGADO MUSEUM—
 Dec.—Schwartz collection of Japanese prints; paintings by Charles Lewis Fox.
 Jan.—Paintings, Frank Townsend Hutchens, shown by Art Association of New Orleans.
 March—27th annual, Art Assn. of New Orleans.
- ARTS AND CRAFTS CLUB**—
 Dec.—Exhibition from Associated Dealers in American Paintings.
 Dec. 31-Jan. 20—Crafts exhibit.
- Ruston, La.**
LOUISIANA POLYTECHNIC INSTITUTE—
 Jan. 24-Feb. 7—Exhibit by department of art.
- Shreveport, La.**
WOMAN'S DEPARTMENT CLUB—
 Dec.—Paintings, William B. Silva (A. F. A.).
 Jan.—Portraits, Wayman Adams (A. F. A.).
- Baltimore, Md.**
BALTIMORE MUSEUM—
 Dec.—Paintings, Boutet de Monvel; drawings and sketches, Claude Bragdon (A. F. A.); sculpture, Edmond R. Amateis.
- BALTIMORE WATER COLOR CLUB**—
 March 6-April 1—32d annual; exhibits received Feb. 25.
- PURNELL ART GALLERIES**—
 Nov-Dec.—Contemporary etchings.
- Boston, Mass.**
MUSEUM OF FINE ARTS—
 Dec.—Studies and preliminary work for Boston Public Library and Museum of Fine Arts, by John S. Sargent.
- BOSTON ART CLUB**—
 Dec.—Exhibition of portraits, figure paintings and drawings.
 Jan. 1-7—Old maps presented by Society of Cartophiles.
- BOSTON ATHENAEUM LIBRARY**—
 Dec. 8-31—Stained glass; medallions by Charles Connick; Orin Skinner, Frances Skinner, Maurice Lavanoux; cartoons from Connick Studio.
- CASSON GALLERIES**—
 Dec.—Etchings by old masters; paintings, Frederick J. Mulhaupt; water colors, Donald Barton.
 Jan.—Paintings, Harry A. Vincent.
 Dec. 12-24—Paintings, Theophile Schneider and Charles M. Cox.
- DOLL & RICHARDS**—
 To Dec. 23—Water colors, Jean Jacque Heffner, J. Olaf Olson.
 Dec. 28-Jan. 10—Water colors, C. Scott White.
 Dec. 28-Jan. 17—Modern etchings.
 Jan. 11-24—Persian art.
- 40 JOY STREET GALLERY**—
 Jan. 15-Feb. 5—Second annual exhibition, Boston Society of Independent Artists.
- GOODSPEED'S BOOK SHOP**—
 Dec.—Etchings; old prints and drawings of the Nativity.
 Jan. 3-14—Etchings by Hans Kleiber.
- GUILD OF BOSTON ARTISTS**—
 Dec. 12-24—Dwight Blaney.
 Dec. 27-Jan. 7—Ruth Anderson.
 Jan. 9-21—Theodore Wendel.
- HICKS GALLERY**—
 To Dec. 24—Paintings by Marjorie Very.
- GRACE HORNE'S GALLERIES**—
 Dec. 12-24—Water colors, Nancy Jones; paintings, Marion Huse.
- ST. BOTOLPH CLUB**—
 To Dec. 24—Paintings, George H. Macrum.
- POSE GALLERIES**—
 Dec. 29-Jan. 14—Old masters.
 Jan. 16-28—Paintings, Lester Hornby.
- Brockton, Mass.**
PUBLIC LIBRARY GALLERIES—
 Dec.—Paintings, Frederick Detwiller.

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- Cambridge, Mass.**
FOGG ART MUSEUM—
 To Jan. 3—Japanese screens (loaned).
- Fitchburg, Mass.**
FITCHBURG ART ASSOCIATION—
 Dec.—Exhibition of prints.
- Hingham Center, Mass.**
THE PRINT CORNER—
 Dec.—Cathedral studies, John Taylor Arms; Impressions of Northwest, Thomas Handforth.
- Springfield, Mass.**
SPRINGFIELD ART ASSOCIATION—
 Dec.—Thumbbox paintings, Woodstock painters; etchings and dry points, Loren Barton; silver point drawings, Ercole Cartotto; monotypes, Alexis J. Fournier; soap sculpture.
- Worcester, Mass.**
WORCESTER ART MUSEUM—
 Dec.—Oriental art; water colors, Arthur Pope; Chinese sculpture and pottery, Dec. 11-31.
 Jan.—Paintings by contemporary Americans; prints from Mrs. Kingsmill Maris' bequest; processes of the graphic arts.
- Ann Arbor, Mich.**
ANN ARBOR ART ASS'N—
 Dec.—Water color rotary.
- Detroit, Mich.**
DETROIT INSTITUTE OF ARTS—
 Jan. 4-31—Exhibition of Michigan artists.
JOHN HANNA GALLERIES—
 Dec.—Joseph P. Birren.
O'LEARY GALLERIES—
 Dec.—Whistler paintings, etchings; Seymour Haden; modern paintings.
 Jan.—Japanese prints; rare etchings; paintings, European masters.
SOCIETY OF ARTS & CRAFTS—
 Jan. 6-28—Americana print exhibition.
- Grand Rapids, Mich.**
GRAND RAPIDS ART GALLERY—
 Dec.—Paintings by Grand Rapids artists; etchings, John Taylor Arms.
 Jan.—Paintings, George and Marion Gray Traver and Josephine Dean Valentine; etchings, waters and sculpture, Samuel Chatwood Burton.
- PUBLIC LIBRARY**—
 Dec.—Drawings, Thornton Oakley (A. F. A.).
 Jan.—Philadelphia Water Color Club Rotary (A. F. A.).
- Muskegon, Mich.**
HACKLEY GALLERY OF FINE ARTS—
 Dec.—Young Americans; Emma Ciardi.
 Jan.—Portrait exhibition; etchings.
- Duluth, Minn.**
DULUTH ART ASSOCIATION—
 Jan.—25 oil paintings by American artists (A. F. A.).
- Kansas City, Mo.**
KANSAS CITY ART INSTITUTE—
 Jan.—Portraits, N. R. Brewer; exhibition from Associated Dealers in American Paintings.
- Saint Louis, Mo.**
PAUL SHORTRIDGE GALLERY—
 Dec.—Charles H. Woodbury; Robert H. Nisbet.
ST. LOUIS ARTISTS' GUILD—
 To Jan. 3—75th annual salon.
 Jan. 3-31—Margaretta Bracon.
- Bozeman, Mont.**
MONTANA STATE COLLEGE—
 Jan. 1-15—American costume silks (A. F. A.).

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ART INSTITUTE OF OMAHA—
 Dec.—Nebraska Artists' Exhibition.
- Omaha, Neb.**
ART INSTITUTE—
 Dec.—"Fifty Prints of the Year;" prints, Deller Tadros; Czech-Slovakian prints; prints, John Taylor Arms; Dean Babcock.
 Jan.—Modern East Indian Paintings.
CANTEUR ART GALLERIES—
 Dec.—Paintings, etchings, sculpture.
- Lincoln, Neb.**
UNIVERSITY OF NEBRASKA—
 Jan.—Interior decoration (A. F. A.).
- Manchester, N. H.**
MANCHESTER INSTITUTE OF ARTS AND SCIENCES—
 Dec.—Wood-block prints, Gordon Craig (A. F. A.).
- Montclair, N. J.**
MONTCLAIR MUSEUM—
 Jan.—French paintings, tapestries, furniture.
- Plainfield, N. J.**
PLAINFIELD PUBLIC LIBRARY—
 Jan.—Paintings, Harry L. Hoffman (A. F. A.).
- Newark, N. J.**
NEWARK MUSEUM—
 Nov. 1-Jan. 15—Art of the American Indian.
 To Jan. 1—Exhibits of Czech-Slovakian, Jugoslavakian, Russian and Rumanian folk art.
- Brooklyn, N. Y.**
BROOKLYN MUSEUM—
 To Jan. 3—Annual exhibition, Brooklyn Society of Etchers.
 Jan. 9-Feb. 19—Foreign section of Carnegie International and part of American section.
 Jan. 16-Feb. 13—10th annual exhibition, Brooklyn Society of Miniature Painters.
THE PAINTERS AND SCULPTORS—
 Feb. 6-28—7th exhibition, Pratt Institute.
NEIGHBORHOOD CLUB—
 To Dec. 28—Miniatures, Edith Sawyer; sculpture, Isabel M. Kimball; landscapes, Augusta Sittig.
PRATT INSTITUTE GALLERY—
 Through Jan. 3—Textiles and costume plates.
 Jan. 3-31—Colonial doorways and furniture.
- Buffalo, N. Y.**
ALBRIGHT ART GALLERY—
 Dec.—Paintings, Charles Gos.
 Jan.—Modern east Indian paintings.
 Jan. 21-Feb. 13—Annual, Buffalo society of artists, Buffalo Camera Club salon.
THE TOWN CLUB—
 Dec.—Paintings by Buffalo artists.
- Elmira, N. Y.**
ARNOT ART GALLERY—
 Dec.—Paintings from Dudensing Galleries; soap sculpture.
 Jan.—Henry G. Keller, Glenn Shaw, Alfred Wands.
- New Rochelle, N. Y.**
ART ASS'N (Public Library)—
 Dec.—Drawings by T. S. Sullivant.
 Jan. 7-Feb. 4—Coles Phillips memorial.
- New York, N. Y.**
METROPOLITAN MUSEUM—
 Through Jan.—Graphic processes; prints; Lucas Cranach; American artists of the 2nd half of the 19th C.; modern German woodcuts; toiles de Joue.
 Jan. 9-Feb. 5—German and Dutch glass from Jacques Muham collection.
AMERICAN FINE ARTS GALLERIES—
 March-April—103d. Annual Exhibition, National Academy of Design.
AMERICAN ACADEMY OF ARTS & LETTERS—
 Nov. to April—E. H. Blashfield Exhibition.
AINSLIE GALLERIES—
 Dec. 15-31—Adelaide C. Baker; Miriam T. McIntosh; Florence Christensen.
 Jan. 3-16—Alice Worthington Ball.
ALLIED ARTISTS OF AMERICA—
 April 10-May 6—Works of members, at Fine Arts Galleries; pictures received April 6.
ANDERSON GALLERIES—
 Dec. 10-24—Stage settings by Aaronson.
 Jan. 2-14—Paintings by Faval.
 Jan. 16-Feb. 4—Paintings, Augustus John.
ARDEN GALLERY—
 Through Jan. 8—Intimate garden sculpture in relation to its setting.
ART CENTER—
 Dec.—"Fifty Books of the Year."
 Jan.—Water colors, Florence Robinson; paintings, Marion Traver; sculpture and drawings, Ivan Mestrovic; work of members of the seven societies.
ART STUDENTS' LEAGUE—
 Dec. 13-31—Epstein sculpture, by invitation.
BARCOCK GALLERIES—
 Dec. 12-31—Vladimir Pavlovsky, Margaret Fitzhugh Browne, paintings.
CORONA MUNDI—
 To Jan. 15—Exhibition of old masters.
DUDENSING GALLERIES—
 Jan. 2-28—Paintings, Ramon and Valentin de Zubiaurre; water colors, Kaj Klitgaard.
DURAND-RUEL GALLERIES—
 Dec.—Paintings by Old Masters; Christmas Exhibition of Craft Objects.
 Dec. 10-29—Small paintings by Renoir.
 Dec. 31-Jan. 14—Paintings, William McNair.
 Jan. 16-28—Paintings, Mary Dignam.

- EHRICH GALLERIES**—
 Jan. 2-19—Portraits, Hugo Figge.
 Jan. 21-Feb. 4—"Adirondack landscapes."
- FERARGIL GALLERIES**—
 Dec. 10-24—Paintings, H. P. Henderson; sculpture, Seymour Fox.
- GRAND CENTRAL GALLERIES**—
 Dec.—Hobart Nichols; John Wenger; small paintings and bronzes for gifts.
 Jan. 3-14—John F. Folinsbee; American Society of Miniature Portrait Painters.
 Jan. 10-21—Mrs. Marion Hawthorne, Jerome Myers.
 Jan. 17-28—G. Glenn Newell, Boris Lovet-Lorski, Evelyn Longman Batchelder.
 Jan. 24-Feb. 4—Memorial shows of Edward H. Potthast and Bolton Jones.
- HARLOW McDONALD & CO.**—
 To Dec. 25—Drawings and water colors, H. L. Burrows.
- HOLT GALLERY**—
 To Dec. 26—Water colors, prints by Flora Lauter.
- INTIMATE GALLERY (Anderson's)**—
 To Jan. 11—Paintings, Arthur G. Dore.
- KENNEDY & CO.**—
 Dec.—Old English and French colored prints.
 Jan.—Paintings by John P. Benson.
- KEPPEL GALLERIES**—
 To Dec. 31—Etchings and drawings, Herman A. Webster.
- KLEINBERGER GALLERIES**—
 Dec.—Ancient paintings and objects of art. (No entrance fee).
- KNOEDLER GALLERIES**—
 Dec.—Exhibition of old England, town and country.
- KRAUSHAAR GALLERIES**—
 To Dec. 24—Water colors, fourteen American painters.
- LITTLE GALLERY**—
 To Dec. 25—Handwrought jewelry, Venetian and Austrian glass.
- JOHN LEVY GALLERIES**—
 Dec.—Ancient and modern paintings.
- MACBETH GALLERY**—
 Dec. 13-Jan. 2—Paintings, Daniel Garber and Stanley W. Woodward; water colors and etchings for Christmas.
- MILCH GALLERIES**—
 To Dec. 24—Gari Melchers; sculpture, Max Kalish.
 Dec. 26-Jan. 15—Water colors of African negro types, Erick Berry, and sculpture by her native neighbors.
- MONTESS GALLERY**—
 Dec. 17-31—Bertram Hartman.
 Jan. 2-14—Water colors, Charles Hopkinson.
 Jan. 16-28—Paintings and tapestries, Florence Waterbury.
- NEW GALLERY**—
 Dec. 17-31—New paintings, Merton Clivette.
 Jan. 2-16—Paintings and drawings, Eugene Zak; water colors, Bertha Martini.
- OPPORTUNITY GALLERY (Art Center)**—
 To Jan. 15—Paintings selected by Georgia Kestel.
- REINHARDT GALLERIES**—
 Dec.—Italian primitives, contemporary French paintings.
- JACQUES SELIGMANN & CO.**—
 Dec. 14-Jan. 14—Ancient paintings, tapestries and furniture; also special exhibition, screens and panels, Maud Earl.
- SOCIETY OF INDEPENDENT ARTISTS**—
 March 9-April 1—12th annual, Waldorf Roof Garden; dates for delivery, later.
- MARIE STERNER GALLERIES**—
 Dec. 12-Jan. 1—Paintings, sculpture, etc., by American and foreign artists.
 Jan. 5-21—Spanish old masters: Goya, El Greco, Zurbarán, Coello.
- VERNAV GALLERIES**—
 Nov.-Dec.—Exhibition, English period furniture, Queen Anne and Georgian mirrors, wall lights, 17th and 18th C. mantel and tall clocks.
- WEYHE GALLERIES**—
 Dec. 8-24—Water colors, Lois Lenski.
- WHITNEY STUDIO CLUB**—
 Through Dec.—Christmas exhibition and sale.
 Dec. 20-Jan. 7—Paintings, Gertrude Tierner, Caroline Spear Rohland, Georgina Klitgaard.
- WILDENSTEIN GALLERIES**—
 To Jan. 15—Drawings by Picasso; exhibition of modern French paintings.
- CATHERINE LORILLARD WOLFE ART CLUB**—
 Dec. 8-31—Arts and crafts bazaar.
- WOMEN PAINTERS & SCULPTORS GALLERIES** (17 E. 62nd St.)—
 Jan. 9-28—General exhibition.
 April 2-21—Annual show, Brooklyn museum.
- HOWARD YOUNG GALLERIES**—
 Dec.—Jan.—Special exhibition of works by important painters.
- Syracuse, N. Y.**
SYRACUSE MUSEUM—
 Dec.—18th century printed and painted fabrics.
 Jan.—Paintings, George Hill; etchings, Polly Knipp Hill.
- Yonkers, N. Y.**
YONKERS ART ASSOCIATION—
 Nov. 20-Dec. 27—Fall exhibition.
- Raleigh, N. C.**
SIR WALTER HOTEL—
 Dec.—Exhibition from Grand Central Art Galleries, auspices N. C. Art Ass'n.
- Akron, O.**
AKRON ART INSTITUTE—
 Dec.—Paintings, Charles P. Gruppe; sculptures, Robert Laurent.

Jan.—Lynne Art Assn.; paintings by "The Academicians."

Cincinnati, O.

CINCINNATI ART MUSEUM—

Dec.—Annual exhibition of the Duveneck Society; Ohio Water Color Society.
Jan.—Textile designs by Bakst; Young American painters from Dudensing Galleries.

CLOSSON GALLERIES—

Jan. 2-14—Paintings, Paul Ashbrook.

TRAXEL ART CO.—

Jan. 2-15—Cincinnati Women's Art Club.

Cleveland, O.

CLEVELAND MUSEUM—

Dec.—Exhibition of printed fabrics.

KORNER & WOOD GALLERIES—

Nov. 27-Dec. 24—Bronzes by Max Kalish.

Dayton, O.

DAYTON ART INSTITUTE—

Dec.—American paintings and sculptures from the Macbeth and Milch galleries; Bakst textile designs.
Dec. 22-Jan. 7—"Fifty Books of the Year."
Jan.—Old chintzes; illuminated MSS.
Jan.—Paintings, O. B. Jacobson.

Oxford, Ohio

WESTERN COLLEGE FOR WOMEN—

Jan. 22-Feb. 5—Etchings and wood-block prints (A. F. A.).

Toledo, O.

TOLEDO MUSEUM OF ART—

Dec.—Exhibition from Associated Dealers in American Paintings.
Jan.—Ohio-born women painters' show; "Fifty Books of the Year;" Mosle collection of Japanese prints.

MOHR ART GALLERIES—

Dec.—Modern European paintings and etchings.

Youngstown, O.

BUTLER ART INSTITUTE—

Dec.—Mahoning Society of Painters.

Jan.—Charles P. Gruppe.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—

Dec.—"Fifty Prints of the Year;" Nan Sheets.

Jan.—Paintings, O. B. Jacobson.

Erie, Pa.

ART CLUB OF ERIE—

Jan.—Paintings, Jane Peterson.

Philadelphia, Pa.

ART CLUB OF PHILADELPHIA—

Dec. 3-23—34th annual club exhibition.
Dec. 31-Jan. 20—Yarnall Abbott and associates.

PENNA ACADEMY OF FINE ARTS—

Jan. 29-March 18—1928 annual exhibition, Pennsylvania Academy of the Fine Arts.

PENNSYLVANIA MUSEUM—

Nov.-Dec.—Arts of Early India; loan exhibition of laces; engravings from Drexel collection.

PHILADELPHIA ART ALLIANCE—

Dec.—Annual exhibition of American prints; paintings, Hugh Breckenridge; sculpture, Allan Clark; jewelry, Mrs. Leroy Lyon; Arts and Crafts Guild; contemporary American paintings and sculpture.

Jan.—Paintings, W. L. Lathrop; etchings, drawings, Percy Smith; paintings, Martha Walters; water colors, Paul Gill.

PLASTIC CLUB—

To Dec. 31—Small oils, arts and crafts.

Pittsburgh, Pa.

PITTSBURGH ART CO.—

To Dec. 11—Pittsburgh artists.

Dec. 12-23—Landscapes.

Providence, R. I.

PROVIDENCE ART CLUB—

To Dec. 24—Annual exhibit of little pictures.

Jan. 3-15—Mary Stafford Frazier.

Jan. 17-23—Stanley R. Burleigh.

R. I. SCHOOL OF DESIGN—

Jan. 1-21—Pastels and etchings, Lucille Douglass.

Jan. 22-Feb. 5—Furniture design exhibition.

NATHANIEL M. VOSE—

Dec.-Jan.—Paintings by American masters; water colors, etchings.

Charleston, S. C.

CHARLESTON MUSEUM—

Jan. 4-15—Soap sculpture exhibit.

Brookings, S. D.

SOUTH DAKOTA STATE COLLEGE—

Jan.—Etchings and wood-block prints (A. F. A.).

Chattanooga, Tenn.

MEMORIAL AUDITORIUM—

Jan. 1-14—Paintings, Maurice Braun.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—

Dec.—Paintings, Maurice Braun; Botke decorations; soap sculpture.

Dallas, Tex.

HIGHLAND PARK GALLERY—

Dec.—Portraits, Frank von der Lancken; Thomas Sully; Bentley collection of Southern California artists.

Jan. 1-15—Everett Gee Jackson.

Jan. 15-30—Alexander Hogue.

Denton, Texas

STATE COLLEGE FOR WOMEN—

Dec.—Lithographs of New York, Vernon Howe Bailey (A. F. A.).

Fort Worth, Texas

FORT WORTH ART ASSOCIATION—

Jan.—Paintings from the 1926 Winter Exhibition of the National Academy of Design (A. F. A.).

Houston, Tex.

MUSEUM OF FINE ARTS—

Dec.—Southern States Art League combined circuits; paintings, Blanche Collet Wagner.

LITTLE GALLERY—

Dec.—Alice Huger Smith, Elizabeth O'Neill Verner, W. H. Stevens.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—

Dec. 10-Jan. 8—Paintings, Dawson-Watson.

Sherman, Tex.

EVA FOWLER ART LEAGUE—

Jan. 14-31—Paintings, Oscar B. Jacobson.

Victoria, Texas

VICTORIA ART LEAGUE—

Jan. 6-20—Paintings, Southern States Art League.

Salt Lake City, Utah

CHAMBER OF COMMERCE—

Dec.—and annual, Utah women painters.

NEWHOUSE GALLERY—

Dec.—Memorial exhibition, Gladys Evans.

MERRILL HORNE GALLERY—

Dec.—Joseph Everett, J. T. Harwood, Henri Moser, Lawrence Squires.

Danville, Va.

RANDOLPH-MACON SCHOOL FOR GIRLS—

Jan. 25-30—Paintings by American Artists (A. F. A.).

Newport News, Va.

WOMAN'S CLUB OF NEWPORT—

Jan. 15-20—Paintings by American Artists (A. F. A.).

Seattle, Wash.

SEATTLE FINE ARTS SOC.—

Dec. 14-Jan. 4—Fleming collection Chinese and Japanese paintings; Fuller collection of jade and snuff bottles; "Pop" Hart.

CHASE MEMORIAL—

Dec.—Tibetan banner paintings; textiles, embroideries, brasses from India.

HENRY GALLERY (U. of Wash.)—

Jan.—Paintings, six men of Santa Fe.

Milwaukee, Wis.

LAYTON ART INSTITUTE—

To Jan. 3—Sculpture, Boris Lovet-Lorski.

MILWAUKEE ART INSTITUTE—

Dec.—Swedish arts and crafts; paintings, James Peterson; water colors, Gustave Moeller; Bournique collection of fans.

Jan.—Waters colors, Emil Holzbauer; paintings, Ernest Barnes; modern sculpture, loaned, and an exhibition by Philadelphia painters arranged and circulated by Hugh Breckenridge.

MILWAUKEE JOURNAL GALLERY—

Dec.—Wisconsin Painters.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—

Dec.—Paintings, George A. Traver.

Jan.—Paintings, Henry R. Pouré; historical embroidery (A. F. A.).

Liverpool's Plan

"Contemporary artists should welcome Liverpool's plan for circulating pictures," says the London *Sunday Times* in an editorial. "Under the scheme drawn up by the Merseyside Art Circle, a subscription of five guineas will bring to the subscriber's house twelve works of art, including sculpture, during the year; at his leisure he may study them, note the effect upon them of the background he has to offer, and finally decide whether they merit his purchase. No method could be more calculated to serve the interests of both artists and patrons. A Gauguin ranged among its fellows might have an effect very different from that of a Gauguin in a drawing-room. More than a few minutes, however, thoughtfully spent, would be required to determine the influence which a Cézanne landscape in constant proximity would have upon one's outlook.

"A work of art to live with is not a thing to be lightly chosen; and a purchaser who has once overestimated his liking for a picture or underestimated the vitality of a piece of sculpture may well avoid further ventures. The circulating method will smooth away his difficulties; and it will minimize the chances of his taking for a familiar friend something which must always remain a stranger."

The Dark Ages?

J. Eliot Enneking, of Boston and Mystic, is holding an exhibition of thirty-six of his landscapes at the Slater Gallery, New London, Conn. In an interview in the *Evening Day* he paid his compliments to modernism. He observed that "some of the most grotesque things in painting and sculpture now get the big awards in our international exhibitions.

"People with good education are upholding this new cult and are singing its praise in weird music. Are the people of this country going back to the Dark Ages? Is it prohibition and poor booze that causes such brainstorms in the minds of the artists? . . . Even music has suffered. To some of us jazz represents noise—you can get the same effect in a cafeteria with dishes being banged on the marble top tables."

The Vatican's New Gallery

Further details concerning the decision of Pope Pius XI to build a new picture gallery to house the Vatican collection have come from Rome. The building, to be erected in the Vatican Gardens, will be modern in every way, and experts will be sent to America to study the most modern improvements in museums.

Death of New York Dealer

Max Williams, New York art dealer and expert on Americana, is dead at the age of 53. For many years he specialized in early American prints, in ship models and marine relics. He held the first exhibition of ship models, in 1907.

Books and Publications

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In a Cemetery



"Aspiration," by Harriet Frishmuth.

If the example of this cemetery monument, unveiled on December 15, were followed, American burial grounds would greatly change. It is a statue erected to a name, for it is not over any grave but is intended to perpetuate the memory of a family all of whose members are dead.

Willie T. Morton, a storekeeper who had acquired some wealth, provided in his will that his executors should have placed in the cemetery at Windsor Hill, Conn., a memorial to the Mortons. The family had lived for many generations in that vicinity and, while none of them had ever become famous, they had always been active in the life of the community. As the last of his line, he determined that the name must not be forgotten.

He left \$40,000 for the erection of a suitable monument and the perpetual care of the lot. His executors were given a free hand. One of them visited the Grand Central Galleries, New York, where he saw the work of Harriet Frishmuth. She was engaged and "Aspiration" is the result. The figure is of bronze, and the backing and base are granite. The monument is called the Willie T. Morton Memorial.

Movement in Painting

As the point moves it becomes a line, as the line moves it becomes a plane, as the plane moves it becomes a solid, as the solid moves it becomes life, and as life moves it becomes the present. —Arthur G. Dove.

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